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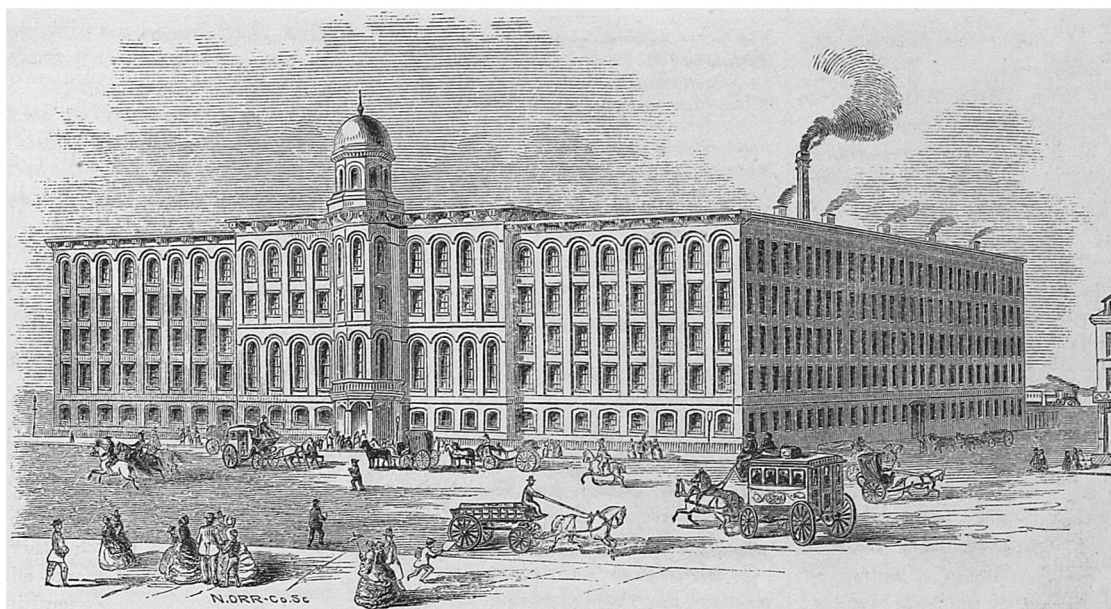
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Exterior View of Messrs. Chickering's Piano-Forte Manufactory, Tremont Street, Boston, Mass.

DEPARTMENT OF USEFUL ART.

THE PIANO-FORTE.

Its History, Construction, &c. &c.

BEYOND question, one of the most powerful civilizers is the Piano-Forte. Let a house be ever so lonely, sordid, unhappy, and a piano will send the evil spirit away, and make smiles play upon its very walls. Let a community be well supplied with pianos, and a visitor requires no further evidence of its high intelligence and social excellence. So true is this that the shrewd man of business, seeking to find the best localities for opening trade—the teacher, in pursuit of his profession—the particular man of family, “prospecting” for a place in which to settle—the sagacious mechanic in search of a job—instinctively are drawn to those places where pianos are plenty; and it is thus, that refined communities prosper, in a material point of view, more than those where the refining influences of music and education are less regarded.

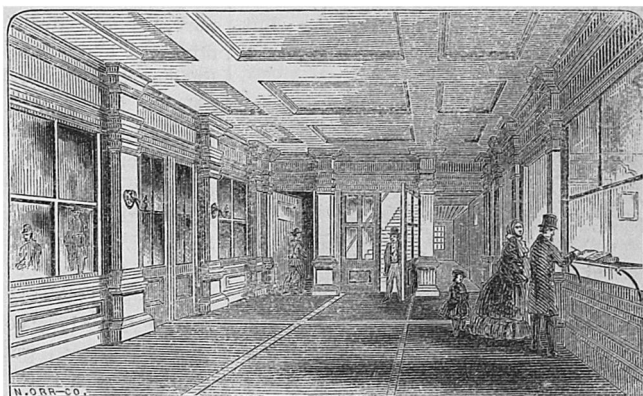
We mention the piano-forte as the chief evidence of refinement not that we undervalue the influences of other instruments, but because, admirable as are the violin, the guitar, the flute, the accordeon, they still are necessarily of restricted use, and appeal to a narrow range of sym-

pathy; while the piano, on the other hand, *is adapted to all places and occasions*; it calls for the exercise of a nobler faculty and wider sympathy: it produces those orchestral effects, which charm, bewilder, and answer to *all* our requisitions for musical expression and interpretation. It has thus come to be regarded as the *king of musical instruments*; and, in its unique excellence, certainly is not likely to be superseded by any instrument which human ingenuity may devise.

The origin of the modern piano-forte is not to be traced to any particular moment: it is the slow growth of centuries, and, in its present character, has employed in its improvements and construction, many of the most inventive minds and cunning hands for the past century, in Europe and America. We say the last century, but might, more properly, say, during the last half century, as, up to the year 1800, when Clementi entered the field as maker, all the instruments manufactured were wanting in the power, felicity of

action, and adaptation, of even the cheapest now sold. Sixty years ago, one or Chickering's two-hundred-and-fifty-dollar pianos would have been considered a treasure fit for an emperor! Frederick the Great would have ennobled the maker!

The piano was the immediate successor and grew out of the harpsichord, which instrument grew out of the spinet. These latter were composed of strings stretched on a harp-shaped frame across a bridge, which were played by a key board like that now used. But the action was that of a rude jack, which, holding a piece of quill, was made to strike the strings, and thus produce their vibration. This mechanism prevailed for many generations; and, although variously modified by the

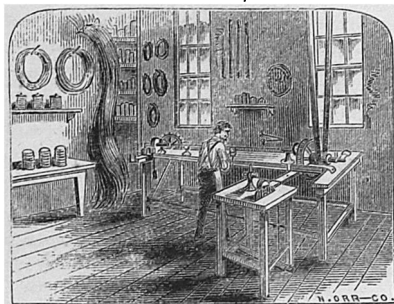


Vestibule Entrance.

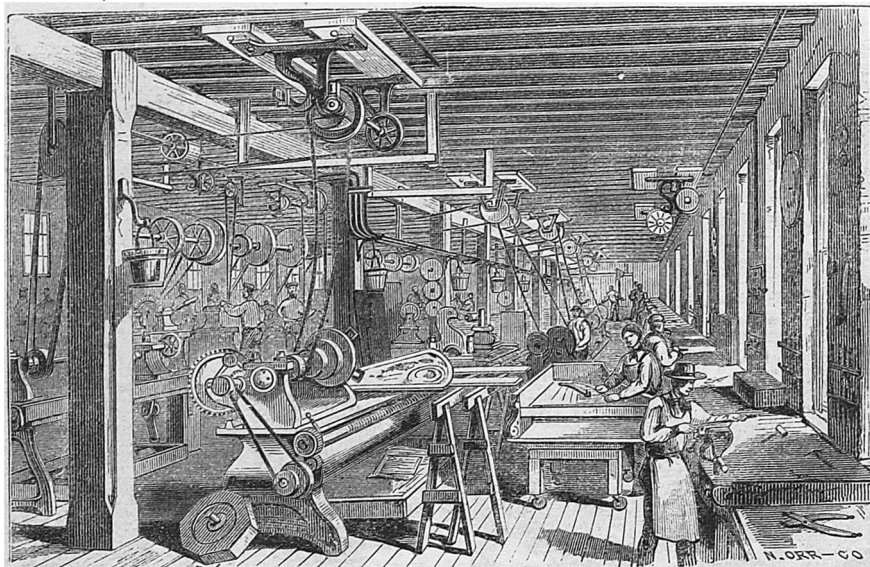
use of other substances in the place of quills, it ceased to answer the requisites of the best music. But the utility of the principle of striking the strings, was the great point settled by the harpsichord, and resulted in the construction of the piano-forte, when a new combination and action brought a hammer into play—thus banishing forever the jack and quills, and instituting a

thorough revolution in the disposition and construction of machinery and frame, in the nature of the strings, in the use of pedals, &c., &c.

Germans, French, Italians, and English, lay claim to the invention of this substitute. The recent work of Dr. Rimbault, gives the honor to Christophali, the Italian, who, beyond question, has priority of dates in his favor; though it is certain that Schroeter, of Hohenstein, as early as 1768, with no knowledge of the Italian's labors, conceived and made an instrument, "on which," he said, "the performer can play *piano*, or *forte*, at pleasure." This expression is said to have christened the invention, the piano-forte. Previous to this it is certain that, when Bach (the eminent composer) visited Frederick the Great of Prussia, in 1747, he performed on *forte-pianos*, manufactured by Silberman, of Freyburg; but it is presumed the instruments were



Winding Strings



Machine Shop.

harpsichords; and bad ones at that, for, in 1765, the king turned them all out of doors, and ordered a harpsichord from Tschudi, of London, the most eminent maker of the time.

The piano proper, was introduced into England, in 1767, as is evident from "Covent Garden Theatre" play-bills, which announce that "Miss Bricken will sing a favorite song from *Judith*, accompanied by Mr. Dibden, on a new instrument, called the Piano-Forte." This at once domesticated the new candidate for honors, and the harpsichord makers, like shrewd men, became makers of the piano. One of these, named *Backers*, became quite celebrated. A grand piano, made by him in 1776, is still in existence. He was followed by Zumpe, Kirkman, Stodart, Broadwood, Beck, Pohlman, Clementi, &c., &c., almost all of whom added important improvements to the whole construction and scientific qualities of the instrument. The keyboard, originally set only for five octaves, was enlarged very gradually to six octaves, though it was reserved for the skill of comparatively recent fingers, the ingenuity of recent minds, to extend the compass to seven octaves.

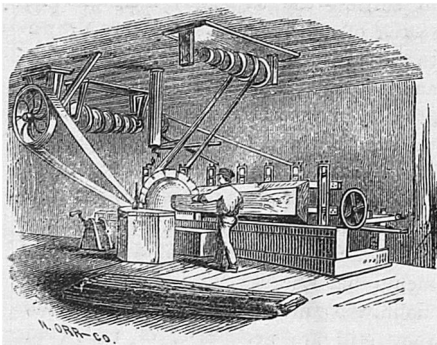
Since the time of Clementi, the elaboration and modification of the movements (action) have been constant and material. The Broadwood grand action, Erard's, Collard's, and, more recently, Wornum's and Chickering's—all embody important principles, and have served to render the

piano, in its present shape, one of the most exquisitely sensitive and expressive embodiments of musical powers, which the most enthusiastic or poetic composer could wish. That wonderful mechanism of construction it is impossible for us intelligibly to describe, without elaborate cuts and specifications—neither of which would add to the general interest of this sketch—that

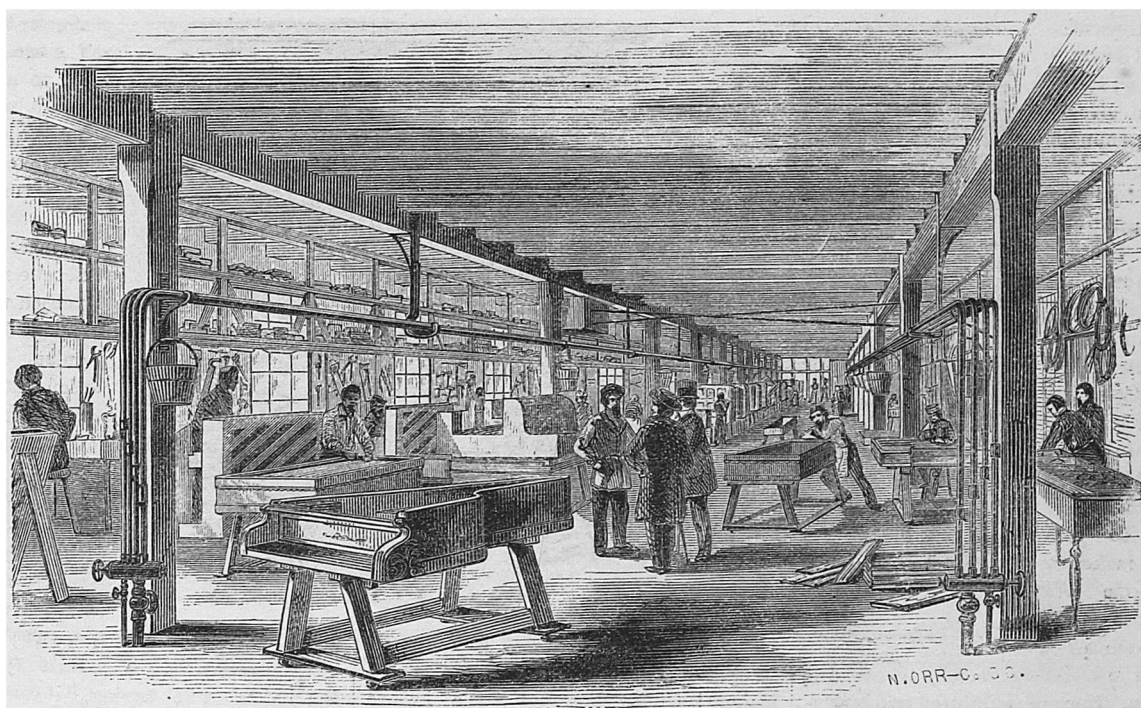
aims to give a mere resumé of the great facts of the now "household favorite."

The pioneer of manufacturers in this country was the late Jonas Chickering, a gentleman of great mechanical powers, of exquisite taste and uncommon sagacity as a business manager. Determining to establish the piano business in this country, by producing instruments *superior* to those imported (all pianos were then imported, and, consequently, were very high in price), he "opened shop" in Boston, finishing the first piano, February 15 1823. Of course, the popular dictum was, that nothing made at home was as good as goods made over the sea; but Jonas Chickering knew otherwise, and proceeded undaunted, and, year by year, added to his knowledge, his resources, his reputation, and his confidence in "his mission."

February 16, 1831, he had thirty-seven men constantly employed, who turned out forty pianos a year—a large number,



Veneer Saw



Finishing Room.

in those days, when the cunning nerves and fingers of steel, and the breath of steam, were not yet made to perform their now almost illimitable services. In 1844, one hundred men were constantly employed, so great had the demand become for the Chickering instrument. In 1847 this force was increased to a hundred and fifty men, and machinery of the best character was introduced to forward and perfect the work. But, even this large force failed to meet the demand for the pianos, now made, not only from all parts of the Union, but from the West Indies, Mexico, South America, British America, and even the Sandwich Islands. Plans were therefore matured for building an extensive manufactory, where at least three hundred men could labor, with every aid of machinery, and every facility be afforded for not only making the instrument, but also for thoroughly *preparing the material*—a most important consideration when we consider the excessively variable and trying changes of temperature and tone of our climate.

Mr. Chickering was the first to introduce the iron frame entire, in the construction of the piano. This he adopted as early as 1838. It was a highly important improvement, adding immensely

to the solidity of the instrument, the permanence and purity of the tone, and the resources of the keyboard through added strings.

He was also the sole inventor of the *circular scale*—now so generally used by manufacturers in this country and in Europe. It was first used (or published) November 29, 1845. It was not patented—the inventor preferring to regard it as one of the things which all should use.

The improvements which Mr. Chickering made in the entire construction of the instrument were numerous. His whole mind was absorbed in the idea of a *perfect piano*; to attain such a desideratum he labored, experimented, sought advice and assistance, and left no means untried which could aid in his endeavor. The superb establishment completed in 1853 (of which a view is given herewith), was the result of these experiments after improved modes and facilities for construction. The indefatigable man died, December 8, 1853, just as he had commenced the building of the noble structure. In him the country lost one of its representative men. Uniting to a cunning inventive faculty, an indomitable will, industry untiring, an integrity incorruptible, and a business faculty as saga-

cious as it was comprehensive, Mr. Chickering was just the man to found and perfect the important business to which the best energies of his life were given. When America does honor to her sons, who have rendered her an honor to the world, the name of Chickering will not be overlooked.

Mr. Chickering left behind him three sons, viz.: Thomas E., George H., and Charles F.—all of whom he had carefully educated for the responsible trust which he proposed to confide to them—that of perpetuating the name, the business, and the future reputation of the house. The sons unite, in a large degree, the tastes and talents of the father. Upon his death, they assumed the entire conduct of the immense business, and, from that time to the present, have, step by step, so enlarged it, and added to its reputation, that now, the firm stands first among piano manufacturers and dealers in America—indeed in the whole world, for even Erard, Pleyel, Broadwood, &c., have no fairer names in Europe among connoisseurs, than the “Yankee House.”

The great European manufacturers, whose instruments are favorites in the various states of the Old World, are, Pleyel, Herz, Pfeiffer, Petzold, Pape, in

France; Seuffert and Hoxa, in Vienna; Bes-salié, in Bres-lau; Hornung, in Denmark; Leichtenthal in Russia; Dör-mer, in Stutt-gart; Rühms, in Altona; Heite-meyer, in Mün-ster; Broad-wood, Collard, Erard, Wornum, &c., &c., in Eng-land. It is a sin-gular fact with regard to all these makers, that none of them use the iron frame en-tire in the con-

struction. Hornung exhibited two instru-ments at the great exhibition in the Crys-tal Palace, London, in 1851, which had iron frames, and that feature was regarded as a novelty, while the committee referred to them as being constructed "on the American plan." They were *not* on the American but on Chickering's plan; and so stupid are old-countrymen, educated in old modes and systems, that, notwith-standing the undeniable merits of such a frame, for permanency, solidity, and ca-pacity to sustain the immense strain of the strings, Hornung's superb instruments failed to command the favor bestowed upon the heavy and variable half-wood, half-iron frames of the English and French



Sounding-Board Room.

makers! Chickering received a bronze medal for his instrument, at the hands of the Committee of Award. Thalberg, the renowned pianist, who was on that committee, has testified as follows:—

"I have tried Messrs. Chickering and Sons' piano-fortes, and I have much pleasure in certifying that *there are no superior instruments in this country or in Europe.*"

Why this eminent judge did not give the same testimony before the committee, we cannot say; but one thing is certain, the heavy orders which came from Euro-pean visitors to the Great Fair, for Chick-ering's *iron-frame* instruments, proved that connoisseurs and thorough judges detected at once the superiority of the "American plan," and were not slow to avail them-selves of it. Up to the present time, the orders from every civilized portion of the globe, which are constantly being filled by the Chickerings, are the best of all evi-dence that the dream of the founder of the house has been fully realized—that the "reputation of an American-made instru-ment" is second to none in the world.

Dr. Rimbault, in his recently-published work on the piano, adverts favorably to the Chickering instruments, and adds:

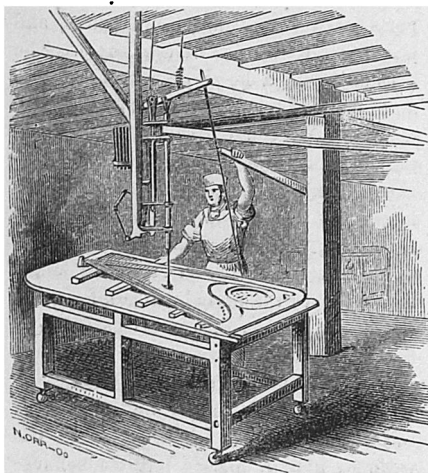
"We agree with Mr. Pole, that the growing tendency to the use of too much metal in the construction of piano-fortes is injurious to the quality of the tone. It also adds greatly to the weight of the instrument, and consequently diminishes its portability and general usefulness.

Nevertheless, the use of metal up to a certain point, has its ad-vantages: in fact, owing to the immense strain of the strings, it can-not be now dis-pensed with."

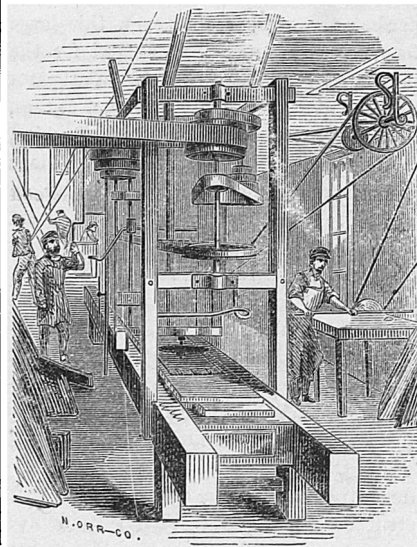
This is a sin-gular expres-sion taken al-together—first, objecting to the use of iron as "injurious to tone;"—next, that it "adds to the weight or the instru-ment;" and then "confess-

ing judgment" by saying, "it cannot now be dispensed with!"

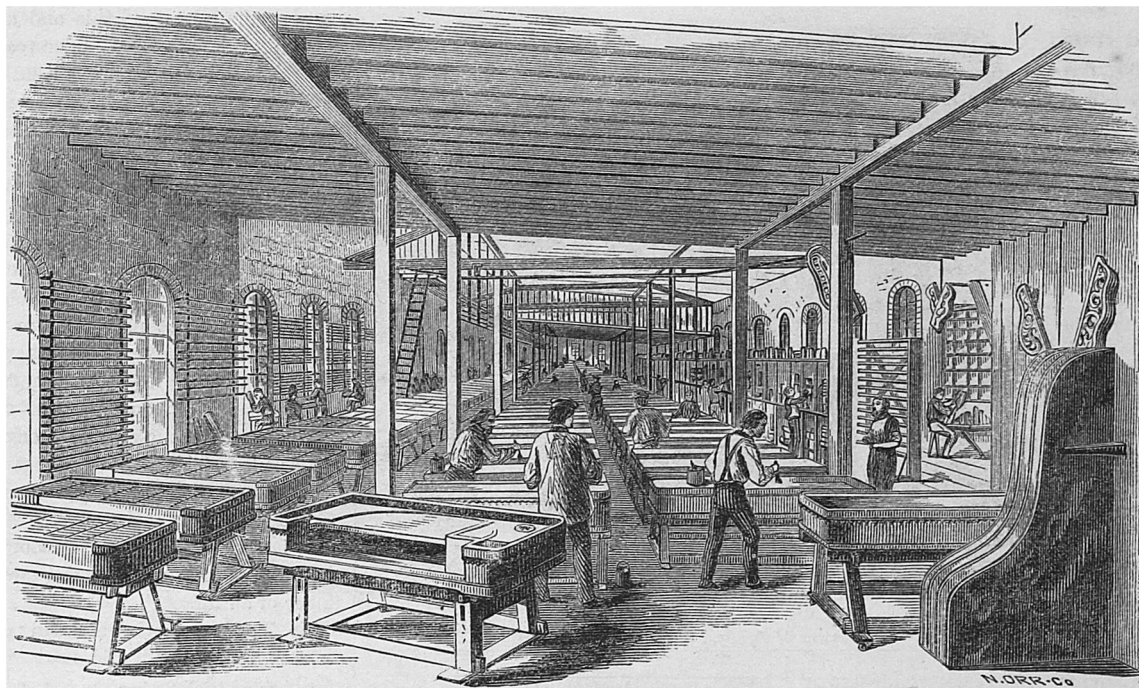
When we realize that the strain upon the frame, made by the tension of the strings, amounts to *many tons*, it will be readily perceived how absolutely neces-sary to *efficiency* the iron frame is. No wooden frame yet devised can withstand the strain and the consequence is, that in Europe a piano is *expected to be tuned every few days*. In this country, on the contrary, a piano is considered *poor*, that does not stand in tune three months; and we have heard it urged as a strong



Drilling Plates.



Planing Machine.



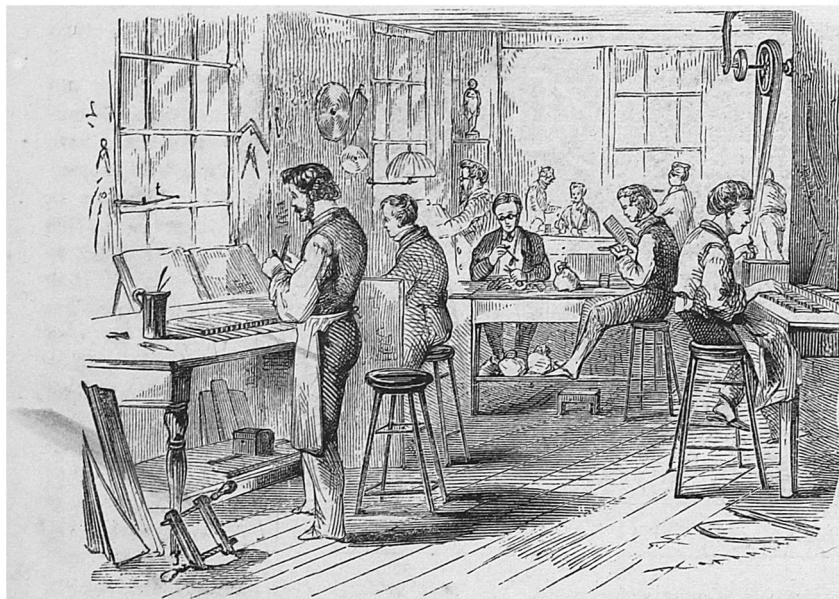
Varnishing Room.

recommendation made by good teachers, that a Chickering instrument can be used for six months without calling in the tuner. The makers claim no such extraordinary permanence as that, but they do claim that their pianos require less tuning than those of any maker in Europe. This, therefore, is the reason why it (iron) "cannot be dispensed with;" and Dr. Rimbault, before stating his only two objections, should have been sure they were objections. That they are mere prejudices, originating in the brain of interested manufacturers (i. e., that iron frames add greatly to the weight, and injure the tone of the piano), is certain, for *first*, the weight of one of Chickering's instruments, is not greater than a Broadwood of the same capacity, while, by its greater strength and solidity, it is infinitely more portable and available for transportation; and, *second*, in depth, purity, richness, evenness, and power of tone, the Chickering pianos are unsurpassed by any made in the world. That this is a fact, *beyond dispute*, is attested by so many evidences as to need no further remark. Besides the testimony of Thalberg already given, Strakosch says: "Both Mademoiselle Piccolomini and Madame Colson have expressed their delight with the wonderful tone of the pianos." Gustav Satter says:

"For volume and *pure quality of tone*, with verity of articulation, they are unequalled." Muzio says: "I most unhesitatingly give the preference to the Chickering piano-fortes, for their *quality of tone*, delicacy of touch, and uniform excellence." And the great De Meyer, Gottschalk, Julien, Goldbeck, Jaell, Arthur Napoleon, Benedict, Marie Louise Abel—all have given cheerful evidence to the same point. Thus goes Dr. Rimbault's last objection; and, in view of the facts of the case, we would suggest to him, in future editions of his work, the necessity of modifying his record, if he would be regarded as "good authority."

No piano but an iron-frame instrument, with a case made from the very best and most thoroughly-prepared stuff, can successfully withstand the extraordinary climatic changes of this country. One day exceedingly damp and humid, *swelling* all furniture perceptibly—another day as arid and dry as noontide on the Sahara, drawing joints and glue into open gaps as if they were panting for breath: at one time, cold as a Norway morning—at another, hot as the very fires of Chimborazo: it may well be surmised that nothing less than iron-like solidity, the utmost thoroughness in the preparation of material, and the most perfect handicraft in construc-

tion, can suffice to stand the test of American seasons. The superiority specifically claimed for the Chickering instrument is, first, quality of tone; second, body, or power of tone; third, equality, or evenness of tone; fourth, delicacy and power of action; fifth, style of finish; sixth, quality of stock; seventh, durability; eighth, capacity for transportation. It is, perhaps, needless to say that these claims are not mere advertising assumptions:—the success of every instrument of the many thousands already sent out, proves the claim to be entirely just. There are a vast number of pianos constantly in the market—some good, many indifferent, and very many absolutely bad. It therefore behooves every purchaser to be very careful, and, even with the utmost care, without an actual knowledge of the business an imperfect piano may be foisted upon him. The only *safe* course to pursue—the course likely to give the most *lasting* satisfaction, is to purchase only the make of parties whose reputation is a guarantee of the perfectness and reliable character of their instruments. We mention the Chickering pianos: of course there are others of great excellence, to whom it would be invidious to deny merit; but, we believe we do but an act of justice to the Chick-



Action Making.

crings to say their pianos are always *just what they are represented*—good, true, reliable, desirable, beautiful, and, considering their merits and make, they are *very cheap*. Let economical parents be advised that it is not the cheapest in price, that is cheapest in fact. We have seen too many “low-priced” pianos that we would not have given one dollar and fifty cents for, not to say to buyers beware of *low-priced* instruments! A good, first-hand, first-class piano can no more be made for one hundred and fifty dollars, than a real chronometer watch could be made for the price of a “bull’s eye.”

The action of the instrument is a most important matter for the consideration of the buyer. By it is meant the machinery which the keys set in motion to produce the notes. A good frame, good strings, good case, are all mere incidentals to a good piano—it is the *action* upon which the instrument depends for its very utterance of music. Upon this delicate and somewhat intricate machinery, the genius of the best makers and inventors has been lavished for the last seventy years:—that used by the Chickering combines the celebrated Erard’s with their own peculiar movements, in such a manner as to produce a machinery exquisitely sensitive to the touch, and efficient in its results. It is this fact which renders the articulation of their

instruments so faultless. Not a musical movement of the most rapid and intricate nature, but what can be perfectly and satisfactorily rendered—not a light or shade of expression or intonation which the Chickering action will not interpret and beautifully reproduce.

In the selection of the piano the purchaser should regard the *outside view* of the case and frame as of *secondary* consequence: as all depends upon the machinery of the action, it should be the matter of first consideration. Yet, how *very few*

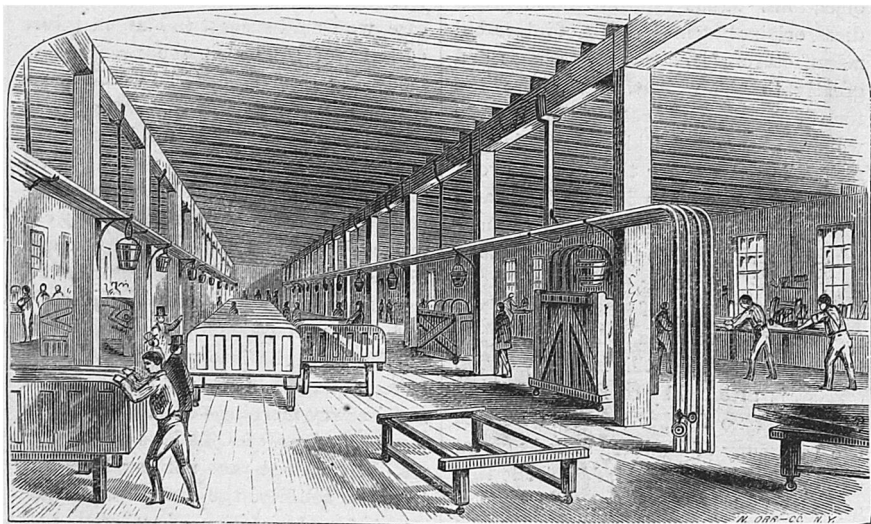
purchasers understand this and are governed by it! If it was understood, very few “low-priced” pianos would find a market.

In this connection let us quote what is so admirably said by Dr. Lardner, in regard to the possibilities of, and the part performed by, the keyboard:—

“The finger can produce no effect whatever upon the string, except by imparting more or less projectile velocity to the hammer. The player may work his hands or arms—he may raise them a foot high above the key-board, and throw them down again on the keys—he may gesticulate as though he were engaged in an herculean task, but the strings will not sympathize with his struggles, and will respond with no more effect than they would if the keys were put down with the same celerity and promptitude by the finger of an infant.”

Mr. Thalberg further adds, in reference to the tones elicited, and the expression of different players:—

“No two players touch the instrument alike; that is, no two players have the same mechanical action in their fingers, or produce the same tones; and the difference in the style and degrees of excellence in pianists is more owing to this, than to any other cause. It is, therefore, self-evident, that that part of the piano which continues the action of the fingers, and completes the connection between the mind of the player and the strings of the instrument, should have a delicacy and a power of answering as near as possible to those of the hand



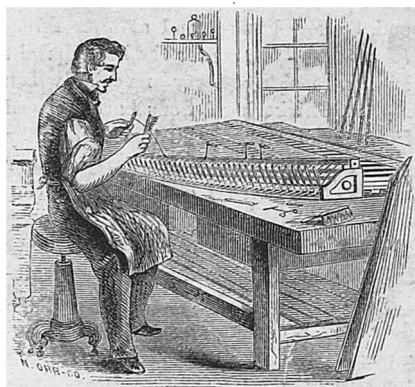
Rubbing Room.

of the player. Every difference in the action of the piano will give a corresponding difference in tone and expression; and hence, this part of the instrument has, at all times, been justly considered of paramount importance."

The reader will hence infer how vitally important it is that, in the choice of a piano, the first

consideration should be the movement and efficiency of the action. The Chickering instruments are all provided with the same action:—that in one of their plainest and cheapest pianos is as good and thorough as that in the most expensive case. This is just as it should be:—that it is not the fact in regard to the pianos of many other manufacturers is unhappily apparent to a large number of dissatisfied buyers.

The species of the instrument embrace the Full Grand, Semi-Grand, Square (or Parlor), and Upright (or Cottage) pianos. The two first-named, are harp-shaped in their outward form, very solid in their structure, triple or double stringed to each note, giving the utmost possible power and volume to tone. They are more especially designed for the concert-room, though admirably adapted to large parlors and halls. The Square is



Finishing.



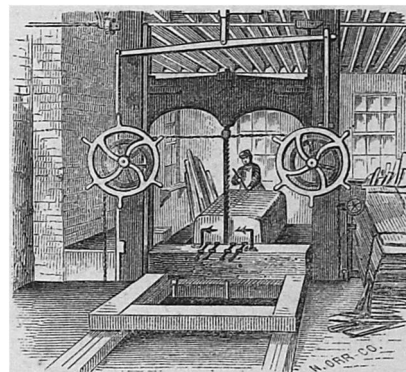
Case Room.

the instrument of most common use. It assumes various patterns of case, but is uniform in shape, and varies in size of case according to the number of notes represented on the key-board. Originally the compass of the strings was from F below to the fifth F above. This was extended after awhile, to C, and was announced as the piano-forte "with additional keys." It was still too restricted, however, for the performance of the music of the best composers; and the wit of inventors were tasked to so add to the internal strength of the instrument as to allow the strain of additional strings. Thus, step by step notes were added, above and below, until the compass of all first-class pianos is now seven full octaves. Two were exhibited at the London World's Fair, in 1851, of greater compass viz., one by Mott of seven and a half, and one by Pape of Paris, of eight octaves. But fifty natural notes with the intermediates suffice for the requirements of even the most spasmodic composer:—certainly they suffice for fully employing the arms and fingers of most performers. The Chickering manufacture one style of Semi-Grand, and one style of Square, which compass seven and a quarter octaves A to C. Most of their Squares are of seven octaves, though they have some of less compass.

The Upright or Cottage piano is, as its name indicates, an instrument wherein the harp-frame is set upon its edge, instead of being laid in a horizontal position, as in the Square. This perpendicular disposition of the frame greatly con-

denses the instrument—thus adapting it to small rooms and cottages. Manufacturers have not been successful, hitherto, in constructing this form of piano, so as to render it as efficient and reliable as the Square. This has been owing to the difficulty of modifying the action to the upright position, as well as in preserving the uni-

form tension of the strings. The number of bad instruments of this kind which have been sent forth during the last ten or twelve years, has brought discredit upon this really desirable form, and the public has grown to believe that an Upright piano *cannot* be as good and reliable as the other forms. But, the public we are happy to say, is wrong. The Chickering has triumphed over all difficulties, for which the world of small parlors owe them a debt of gratitude. Their Uprights have all the power, sweetness, purity, and evenness of tone, all the elasticity and tenderness of touch, all the strength and durability, of their Grands and Squares. This announcement will be welcomed by those, who, being denizens of small rooms, or having but a restricted space of floor at their command, could not find place for an ordinary square instrument. As the makers guarantee the Uprights for a year, and will exchange, at



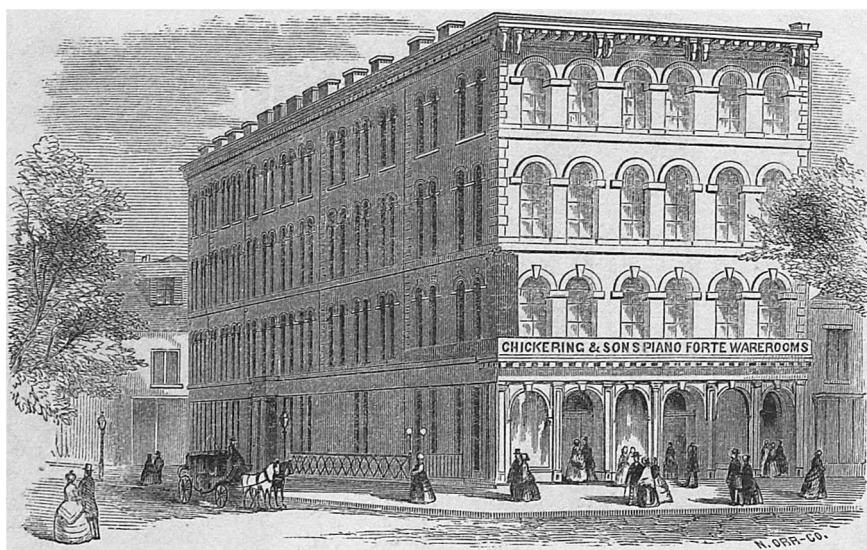
Sawing the Rough Blocks.

the end of that time, for one of their Squares of the same price, if the purchaser should wish it—the public will perceive that a *reliable Cottage piano* is to be obtained.

There are various inventions before the public, in the way of actions—attachments—harmonic-chambers—violin sound-boards—over-strung, under-strung, and strung around—patent pedals and

stops—pianos without bottoms, and without tops, like Paddy's hat—pianos Eolian, Angelicum, Harmonium, and Satanicum for all we know—an endless mass of "improvements," which, it is almost needless to remark, are *not* IMPROVEMENTS, but mere "dodges," in most instances, to catch the uninitiated. A piano is not a hand-organ, nor a wind-instrument, nor a violin-saw-mill, nor a canary bird; it is simply a harp in a box, strung with fine steel strings, operated upon by the hammers of the action through the fingers on the key-board; and, further than an improved and simplified *action*, no "improvement" is desirable or probable. No one knows this so well as musical artists, who always use an instrument *without* the "improvements."

It would be an interesting and curious table of statistics, if it could be ascertained just what number of pianos have been sold in each and every State—whose make are the instruments, &c. Such a table would, as we have asseverated in the first page of this article, be evidence of the comparative intelligence and culture of each particular section, and would offer a guide to those in quest of the most refined and accomplished circles. In such circles the *best* piano is as much a necessity and looked-for concomitant as conversation itself. We have made inquiry of the Chickering's for a statement of the sections to which their instruments have gone, but could not obtain it in time for this paper. They promise to give it here-



The New-York Sales Warehouse.

after. As their number manufactured has already reached 24,000, the statement will be an interesting one, for several reasons.

The honors and awards showered upon the Chickering instruments show how they are regarded when the proper tests are applied, by good judges. We may quote the following as the "roll of honor" to which the Chickering's appeal, as their best book of reference for proofs of the superiority of their pianos over all others offered to the American public. Medals have been awarded their pianos as follows:

1. *Gold Medal*, Massachusetts Charitable Mechanic Association, 1837; 2. *Gold Medal*, do., 1839; 3. *Gold Medal*, do., 1841; 4. *Gold Medal*, do., 1844; 5. *Gold Medal*, do., 1847; 6. *Gold Medal*, do., 1850; 7. *Gold Medal*, do., 1853; 8. *Gold Medal*, Pennsylvania State Agricultural Society, 1853; 9. *Gold Medal*, Albany County Fair, New-York, 1854; 10. *Gold Medal*, Massachusetts Charitable Mechanic Association, 1856; 11. *Gold Medal*, American Institute, New-York, 1856; 12. *Gold Medal*, Maryland Institute, Baltimore, 1858.

1. *Silver Medal*, Massachusetts Charitable Mechanic Association, 1838; 2. *Silver Medal*, do., 1844; 3. *Silver Medal*, do., 1847; 4. *Silver Medal*, do., 1847; 5. *Silver Medal*, Worcester County Mechanic Association, 1848; 6. *Silver Medal*, Franklin Institute, Pennsylvania, 1848; 7. *Silver Medal*, Worcester County Mechanic Association, 1849; 8. *Silver Medal*, Massachu-

setts Charitable Mechanic Association, 1850; 9. *Silver Medal*, Worcester County Mechanic Association, 1851; 10. *Silver Medal*, do., 1851; 11. *Silver Medal*, Ohio State Board of Agriculture, 1852; 12. *Silver Medal*, do., 1853; 13. *Silver Medal*, Kentucky Mechanics' Institute, 1855; 14. *Silver Medal*, Massachusetts Charitable Mechanic Association, 1856; 15. *Silver Medal*, do., 1856; 16

Silver Medal, Pennsylvania State Agricultural Society, 1856; 17. *Silver Medal*, Illinois State Fair, 1856; 18. *Silver Medal*, Middlesex Mechanic Association, 1857; 19. *Silver Medal*, Rhode Island Industrial Exhibition, 1858; 20. *Silver Medal*, Pennsylvania State Agricultural Society, 1858; 21. *Silver Medal*, Rhode Island Industrial Exhibition, 1858.

1. *Bronze Medal*, Massachusetts Charitable Mechanic Association, 1850; 2. *Bronze Medal*, World's Fair, London, 1851; 3. *Bronze Medal*, Massachusetts Charitable Mechanic Association, 1856; 4. *Bronze Medal*, do., 1856; 5. *Bronze Medal*, Middlesex Mechanic Association, 1857.

Among recent awards made by the Massachusetts Charitable Mechanic Association (Ninth Exhibition, 1860), Messrs. Chickering & Sons were accorded over all competitors the highest premium, a *Gold Medal*, for the best Grand, Semi-Grand, and Square Pianos, and a *Silver Medal* (the only premium) for the best Upright Pianos, making forty medals which Messrs. Chickering & Sons have received from the different Fairs in this country and in Europe, for the superiority of their manufacture over all competitors during the past thirty-seven years.

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